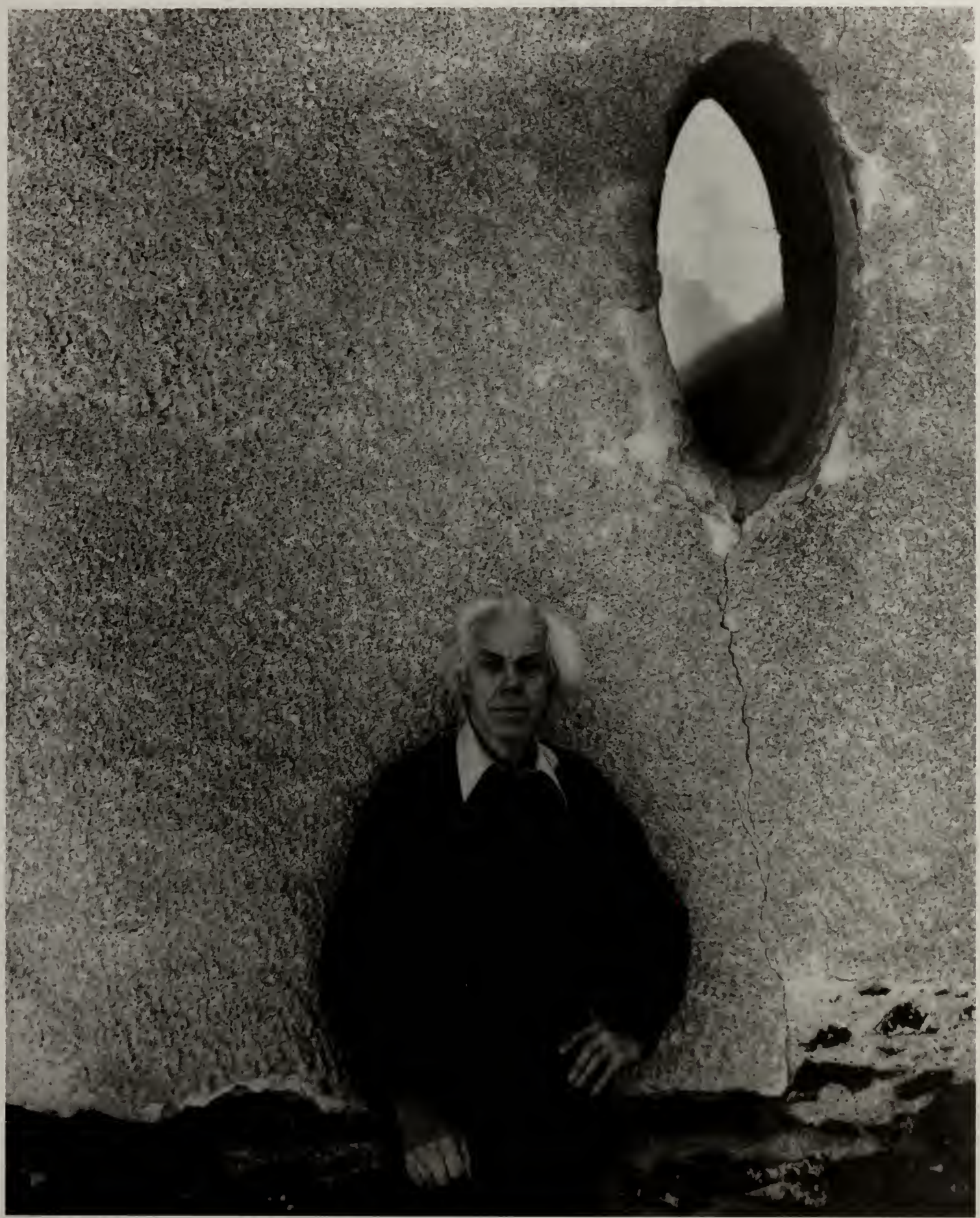
MEANING AT THE CROSSROADS THE PORTRAIT IN PHOTOGRAPHY



JUSTIN P. WOLFF BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE

This brochure accompanies an exhibition of the same name at the Bowdoin College Museum of Art, Brunswick, Maine, from April 19 to June 19, 1994.

Cover:
Judy Dater, *Portrait of Minor White* (cat. no. 29).
© 1975 by Judy Dater.

This brochure is published with funding from the Andrew W. Mellon Foundation.

Photographs by Dennis Griggs:
catalogue numbers 2, 3, 4, 7, 12, 29, 30, and 35.
Design by Michael Mahan Graphics, Bath, Maine.
Printed by Penmor Lithographers, Lewiston, Maine.

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ACKNOWLEDGMENTS

I wish to acknowledge several individuals for their advice and constructive criticism throughout the organization of the exhibition and the writing of the brochure essay. The director of the Bowdoin College Museum of Art, Katharine J. Watson, has taught me a great deal about photography through her own love of the medium. Professors Linda J. Docherty and John McKee have each continued to teach me as a graduate with the same enthusiasm they brought to my undergraduate classes at Bowdoin. I am also grateful to the museum staff, Suzanne K. Bergeron, Helen S. Dubé, Chaké K. Higgison '78, Mattie Kelley, José L. Ribas '76, and Victoria Wilson. I am indebted as well to Susan L. Ransom for her careful editing of this text and to Michael W. Mahan '73 for his innovative design. In addition, I wish to acknowledge the Bowdoin students in Art 342: Problems in Photography, all of whose ideas and insights inform this exhibition and essay. I am most grateful to the Andrew W. Mellon Foundation, through whose generosity this internship and exhibition are possible.

Justin P. Wolff '92
Andrew W. Mellon Curatorial Intern

INTRODUCTION

Justin P. Wolff conceived and realized the exhibition *Meaning at the Crossroads: The Portrait in Photography* during 1993-1994 as Andrew W. Mellon Curatorial Intern at the Bowdoin College Museum of Art. Mr. Wolff, a graduate of Bowdoin's class of 1992, is the second intern funded by a major three-year grant from the Mellon Foundation, the purpose of which is to integrate college and university art museum collections into the curriculum, particularly of the Department of Art.

As Mellon Intern, Mr. Wolff has been curator of photography at the museum and teaching assistant to members of the art history and studio faculty working with photography. With Associate Professor Linda J. Docherty, he team-taught the seminar Art 342: Problems in Photography, and, for two semesters, assisted Associate Professor John McKee with his sequence of studio courses on the fundamentals of photography. Mr. Wolff's class participation has guaranteed use of the museum's collection of photographs by faculty and students; he is himself a gifted teacher.

Part of Justin Wolff's internship has been the organization of the exhibition and the publication of *Meaning at the Crossroads,* also supported by the Andrew W. Mellon Foundation. The heart of the project is analysis of artistic intention and viewer response with regard to the portrait in photography; for this purpose, Mr. Wolff has selected works from the museum's permanent collection, which are being published for the first time. With additional funding from the Mellon Foundation, he has arranged programming which complements the content of his exhibition: lectures by photographer Nicholas Nixon, conservator of photography Debbie Hess Norris, and photography curator William Stapp.

On behalf of members of the staff of the Bowdoin College Museum of Art, I wish to express appreciation to the Andrew W. Mellon Foundation and to Justin P. Wolff.

Katharine J. Watson
Director

MEANING AT THE CROSSROADS THE PORTRAIT IN PHOTOGRAPHY

A PHOTOGRAPHIC PORTRAIT is a visible record of a person in a definite place at a certain moment; it offers a magical illusion of a physical reality, a specific instant that is gone forever. As viewers of a portrait photograph, we are responsible for penetrating the surface appearances of the medium and for questioning its apparent definitiveness. By exploring certain questions and responding intuitively to the photograph, we endow a portrait with life. While we should be reluctant to accept portraits at face value, we should not sound their depths indiscriminately: how the subject is presenting him- or herself, how the photographer is interpreting the subject, and what prejudices are informing our understanding of the photograph must all be considered.

None of these questions precludes another; meaning straddles the intersection, or crossroads, of these three avenues that we may follow deep into a portrait photograph. Meaning, however, will not, and should not, unveil itself immediately; it is contingent on time. The portrait photographs in the permanent collection of the Bowdoin College Museum of Art ask us to participate in an interrogative and interpretive process and to appreciate that the process is in itself meaningful and that it must be initiated by each viewer.

THE NEAPOLITAN NOBLEMAN Giovanni Battista Della Porta was the first to document that light passing through an aperture had image-producing potential. In the *Magia Naturalis Libri IIII* (1558), he wrote:

> The wall opposite should be kept white or covered with a piece of paper. One will then perceive everything that is lighted by the sun, and the people passing in the street will have their feet in the air and what is on the right will be on the left.[1]

Della Porta described the effects of the camera obscura, or dark room: light passing through a small opening will reflect a reversed image of what is outside on the inside wall. Seventeenth-century draftsmen used the camera obscura to trace reflected images on paper, thus creating "perfect" drawings. The procedure for preserving an image created by sunlight passing through an aperture on a light sensitive surface came almost 300 hundred years after Della Porta's practical instructions. The discovery was a scientific one, linked inextricably to chemistry, but the Frenchman Louis Jacques Mandé Daguerre—whose invention of the daguerreotype was heavily indebted to the innovations of Joseph Nicéphore Niepce—immediately recognized that the new picture-making process transcended science. He wrote in an 1838 solicitation:

> In conclusion, the DAGUERREOTYPE is not merely an instrument which serves to draw Nature; on the contrary it is a chemical and physical process which gives her the power to reproduce herself.[2]

1. Joel Snyder, "Inventing Photography, 1839-1879," *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography* (Washington: National Gallery of Art, 1989), 6.

2. Louis Jacques Mandé Daguerre, *Classic Essays on Photography,* ed. Alan Trachtenberg (New Haven: Leete's Island Books, 1980), 13.

2 David Octavius Hill and Robert Adamson, *Portrait of James Drummond*, c. 1845

On 31 January 1839, shortly after Daguerre's revelation, the Englishman William Henry Fox Talbot announced to the public his discovery of a photographic process. Unlike the daguerreotype, where a single image is formed directly on a copper sheet coated with light-sensitive silver iodide, the Talbotype (or calotype) process involved the production of a paper negative that could be used to produce numerous salt print positives. By 1841 photography was an established medium.

ENDORSERS OF THESE new picture-making processes understood them as another triumph of nineteenth-century science; few anticipated that photography would be most commonly used in service of the traditional genre of portraiture. But, as the late 1920s Marxist philosopher Walter Benjamin was to point out, solipsism prompted a fascination with highly detailed reproductions of family and friends:

> It is no accident that the portrait was the focal point of early photography. The cult of remembrance of loved ones, absent or dead, offers a last refuge for the cult value of the picture. For the last time the aura emanates from the early photographs in the fleeting expression of the human face. This is what constitutes their melancholy, incomparable beauty.[3]

By 1842 sky-lit daguerreotype portrait studios were thriving in France, England, and America, and while Benjamin understands the commercialization of photography as the end of the cult of the art object, it might better be understood as the commencement of a still-maturing rearticulation of portraiture.

Daguerreotype portraits were popular in part because they were unique objects: affordable and irreproducible images preserved on heavy metal plates, which were then placed in leather cases for safekeeping. But the daguerreotype's popularity was dependent as well on its crystalline exactness and its ability to capture accurate, sharply-focused likenesses. For nineteenth-century viewers external physicality testified to internal mentality, and to own a daguerreotype of a loved one was to have constant access to your own feelings about the sitter.

To contemporary viewers, however, daguerreotype portraits can seem frustratingly private. Rarely do sitters for daguerreotype portraits smile (likely because of the long exposure time required, but possibly because of a communal desire among sitters to mask any triviality of character that might manifest itself

3. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1977), 226.

3 Unknown, *Portrait of John Hubbard,* 1845-1850

in carefree expression), and this can make them inaccessible. The uniformity of many daguerreotype portraits provokes us to ask: what makes this person different from that person?

The daguerreotype portrait of John Hubbard (cat. no. 3), governor of Maine from 1850 to 1853, taken circa 1850 by an anonymous American photographer, illustrates this daguerrean vernacular. Without background or other details, Hubbard seems to float precariously on the mirrored surface. We work just to keep his fleeting reflection from obscurity and struggle to know this ghost of a man. But as the historian Alan Trachtenberg suggests, knowing the sitter in a daguerreotype portrait is not what is important:

> The effort simply to see the image implicates the viewer in the making, the construction of the image. The daguerrean image allows for an engagement between viewer and subject. . . . To see the image is to become an active agent in the picture's "coming to life."[4]

The physical effort required to see a daguerreotype image is symbolic of the mental effort required to know the sitter, and just as the image will eventually, in the right light, become crystal clear, so too will the live sitter respond to attention. In John Hubbard's expression, we may identify not only sagacity, but also, perhaps, warmth.

From 1843 to 1847 the Scottish painter David Octavius Hill and the engineer Robert Adamson collaborated to produce an extraordinary group of portraits using Talbot's calotype process. Hill, an accomplished history painter, would compose the portraits, and Adamson, the technician, would make the photographs. The process involved making a salt-print positive from a wet-paper negative, and the product was radically different from a daguerreotype. The image, rather than reflecting off a polished-metal surface, was absorbed by light-sensitive silver solutions into the fibers of the paper, and this gave the photograph's surface a texture uncharacteristic of a daguerreotype.

Selective focus and blurring caused by movement of the subjects during long exposures contributed further to a "soft" effect in Hill and Adamson's portraits, as we can see in their 1845 portrait of the painter James Drummond (cat. no. 2), later curator of the Scottish National Gallery. The subtleties of this portrait are absent in most daguerreotypes, and we are quicker to call this "art" because we can more easily identify the stylistic signature of its makers. While we may be looking at a portrait of James Drummond, this photograph reveals less of his personality than of Hill's eye for composition and Adamson's consummate technical skill.

4. Alan Trachtenberg, "Likeness as Identity: Reflections on the Daguerrean Mystique," *The Portrait in Photography,* ed. Graham Clarke (London: Reaktion Books, 1992), 177.

4 Nadar, *George Sand,* 1864

Because natural light was required to expose the negative, all of Hill and Adamson's portraits were taken outside. For this portrait Hill arranged a space to suggest a study interior, complete with a desk, a book, and even a classical motif: draped cloth. Drummond's contemplative elegance is contrived by the artists in an attempt to elevate him into an ideal world. As a subject Drummond has little influence on the appearance of his own portrait, and as viewers we are not presented with an individual, but rather with a glimpse into the intellectual psychology of his day.

Gaspar-Félix Tournachon (known as Nadar after 1849) transformed portrait photography into something quite different. In 1856 he spoke of:

> the moral grasp of the subject—that instant understanding which puts you in touch with the model, helps you to sum him up, guides you to his habits, his ideas and his character and enables you to produce, not an indifferent reproduction . . . but a really convincing and sympathetic likeness, an intimate portrait.[5]

Nadar's portraits of such distinguished contemporaries as Baudelaire, Bernhardt, Corot, Courbet, Daumier, and Manet differ from Hill and Adamson's portraits in their compositional simplicity and frankness of portrayal. His subjects are shown against a plain background without props and present themselves through pose and facial expression. The simplicity of these photographs, however, can be deceptive; a closer look "shows us the nervousness and intimate[s] the secretiveness of Flaubert's Paris."[6]

The French novelist George Sand (a masculine pseudonym for Amantine-Lucile-Aurore-Dupin) was an intimate correspondent of Flaubert's. Her letters and her life were scandalous; she was not only politically socialist, but tireless in her romantic exploits as well—somewhat of an "impenitent magdalen."[7] Nadar's portrait of Sand (cat. no. 4) was taken in 1864, late in her life and long after the turbulence of her spirited youth had calmed. The only pictorial device in the unpretentious studio portrait is the solid pyramid formed by the draping vestments of the sitter.

Nadar has made an effort to depict Sand as the strong, independent, no-nonsense woman that she was. She seems enthroned not only compositionally, but, as signified by her confident yet melancholic expression, by the experience of her youth and the serenity of her

5. Ian Jeffrey, *Photography: A Concise History* (London: Thames and Hudson, 1981), 41.

6. Snyder, 23.

7. Donna Dickenson, *George Sand: A Brave Man, the Most Womanly Woman* (New York: Berg Publishers, 1988), 5.

6 Thomas Eakins,
Mary (Dolly) Macdowell,
1880-1889

maturity as well. By studying the words of this woman who made a life choosing words carefully, we can see the surface of this print as a scrim obscuring a reflective surface. She wrote in her journal:

> Complete happiness requires the general happiness of society. Without this vicarious quality it is so fragmentary, so personal, that it scarcely exists and cannot be accurately defined. . . . Other people do exist and through them I live.[8]

While these musings hint at a socialist philosophy, they transcend politics and the moment at which they were written to help today's viewers of Nadar's photograph understand the responsibility they are being asked to accept; in order to identify Sand's character in this photograph we must first endow it with our own. This inclusive, or vicarious, nature of photographic portraiture is much more a boon than a burden, and it is the heart of the crossroads.

TOWARD THE END of the nineteenth century, camera equipment became more available while its cost decreased. This availability, coupled with the invention and wide distribution of the hand camera, established a class of amateur photographers. Sarah Greenough, research curator at the National Gallery, notes that a deeper intimacy in photographic portraits resulted:

> By getting out of the studio and into the real world, by removing the psychological barriers between photographer and sitter, and by making the photographer a privileged insider, these images are often endowed with a vivacity and immediacy not previously known in photography.[9]

Artists who worked in other mediums, such as the Philadelphia painter Thomas Eakins, became interested in photography no doubt because of its new capabilities. His softly-lit platinum-print portraits could not be further in spirit from the anatomically precise figures in his paintings. His portrait of his wife's sister, Mary (Dolly) Macdowell (cat. no. 6), taken in the 1880s, illustrates the new intimacy described by Greenough. The soft focus and lighting of the portrait result in a serene sensitivity, and the photograph's psychological intimacy is a consequence of physical immediacy. Mary Macdowell seems to shy away

8. George Sand, *The Intimate Journal of George Sand,* ed. and trans. Marie Jenney Howe (New York: John Day Company, 1929), 183.

9. Sarah Greenough, "The Curious Contagion of the Camera, 1880-1918," *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography* (Washington: National Gallery of Art, 1989), 132.

7 Heinrich Kühn, *Edeltrude and Walter Kühn*, 1906-1907

from the camera, and this downward glance generates a subtle tension between her and the viewer; we feel that we have intruded into her private space.

Eakins's scrutiny of Macdowell, however, is permissible because she is a member of his family, and her unaffected timidity in front of the camera might be attributed to the familial relationship between photographer and subject as well. Our relationship to Mary Macdowell is different from the photographer's, but it is essential to understand that a sitter can react simultaneously to scrutiny by the anonymous viewer and the individual photographer.

Influenced by the erudite but single-minded photographic manifestoes of the Englishman Peter Henry Emerson (1856-1936), many late-nineteenth- and early-twentieth-century photographers produced prints that de-emphasized what was considered the mechanical nature of the medium. This spawned what is today called Pictorialism, a movement that sought to situate photography in the realm of high art by using techniques that allowed for a greater degree of manipulation by the artist during print development. Often, developing chemicals would be brushed directly onto the print surface, which allowed photographers to interpret their subjects through painterly effects.

German photographer Heinrich Kühn's 1906 portrait of his daughter and son (cat. no. 7) during a seemingly spontaneous and intimate moment exquisitely employs such techniques. The soft focus, sepia tone, and subdued contrast foster the tenderness of the moment. But the apparent spontaneity of this double portrait is deceptive: Kühn would often stage his photographs, and therefore their intimacy is probably not unrehearsed. While this may mean that Edeltrude and Walter were not always so gentle with one another, it deepens our understanding of Kühn. On one level he was a manipulative father, directing his children in performances of theatrical kindness in the name of fine art, while at the same time he was a most loving father, documenting in portraits the sweetness he discerned in his children well into their teenage years.

Edward Weston called himself a "straight" photographer and labeled his immediate predecessors "photopainters." For him, Pictorialism was a betrayal of the possibilities of the camera. He spoke of the camera's "innate honesty" and the photographer's responsibility to look for "the very quintessence of the thing itself rather than a mood of that thing."[10] But Weston was not blindly censuring the sentimental soft-focus prints of the early 1900s; until a trip to Mexico in 1924, Weston too had made

10. Quoted in Jeffrey, 147.

12 Edward Weston, *Amaryllis*, 1925-1930. ©1981 by the Center for Creative Photography, Arizona Board of Regents

the softly-focused pictures typical of the Photo-Secessionists (a group of photographers who, under the spiritual direction of Alfred Stieglitz, espoused a style of photography that emphasized mood through atmosphere and light).

His portrait *Amaryllis* (cat. no. 12) from the late 1920s is illustrative of both his early and his post-Mexican visions. The subtle lighting and the smoky surface are typical pictorial techniques, but the way the curves of Amaryllis's hair accentuate the embroidery of her shirt sleeve is a fortuitous harbinger of Weston's later interest in organic forms. This is a portrait that reveals more about the photographer than about the subject: for the viewer, Amaryllis is symbolic of female beauty, but for Weston this print is a screen upon which he projects his sexual desires. These desires were never realized—Amaryllis is one of the few women photographed by Weston with whom he was not romantically involved.

We have seen in the photographs by Thomas Eakins, Heinrich Kühn, and Edward Weston how the relationship between a photographer and a subject may inform the reading of a portrait photograph. Their portraits are illustrative more of a mood begot by human interaction than of the sitter alone. What is the effect of a photographer taking the portrait of another photographer (especially if that other is Minor White, one of the most important photographers of the twentieth century)? Judy Dater took this portrait of Minor White (cover, cat. no. 29) in 1975, the year of his death. Like Stieglitz, White was a photographic personality; guru-like, he taught that photography was a philosophy before it was a medium. One cryptic verse of his alludes to the inclusive nature of portrait photography:

> When the image mirrors the man
> And the man mirrors the subject
> Something might take over.[11]

Dater faced a formidable task in photographing such a monumental artist. The result is a surprisingly sweet and candid, but layered, tribute to the aging master. Dater depicts two Whites: one leans casually against a wall, smiling at the camera, almost shy; the other is suggested by the other elements of the photograph. The wall's crumbling plaster evokes White's own abstract photographs, and the lion seen through the hole in the wall, illumined with a brilliant light, stands firm as a testament to White's vigor. The irony is that while Dater tries to lionize White, he, by smiling slightly and relaxing his posture, tries to humanize himself. The power of this portrait is a result of this dialectic and exists at the crossroads of Dater's vision and White's self-image.

11. Minor White, *Mirrors, Messages, Manifestations* (New York: Aperture, 1969), 146.

30 Nicholas Nixon, *Yazoo City, Mississippi*, 1979.
© 1979 by Nicholas Nixon

ALTHOUGH THE CONTEMPORARY photographer Nicholas Nixon's work includes portraits of his immediate family, he has also photographed men and women terminally ill with AIDS and the anonymous inhabitants of American towns and cities. In *Yazoo City, Mississippi*, 1979 (cat. no. 30), Nixon uses an 8x10 view camera and so is able to capture a wealth of detail; formally speaking, this image is a study in textures: black skin, denim and cotton, cement, painted wood, and foliage. But Nixon's photographic intellect is not concerned solely with the formal; the strength of his photographs is that they force viewers to contemplate circumstances that they might otherwise ignore.

Nixon, a white New England resident, positions his tripod between the black man's legs, and this close-up view makes us feel as if we are behind the camera and standing on this Mississippi porch. The reaction of the two sitters to Nixon's and our proximity seems an odd inversion of what is expected: the man looks away, diffident and unsure, while the girl stands and stares at us staring at her. In the physical interaction between these two—his bare chest, and her cocked hip and hand in his lap—there is sexual tension as well. In an introduction to a catalogue of Nixon's work, Robert Adams writes:

> If sentimentality is, as Joyce remarked, 'unearned emotion,' then Nixon tells us right away that he's not going to allow it; we're going to have to pay. . . . We are reminded that though life may at some ultimate point be a balanced unity, there remain elements that will, to our limited vision, always appear disruptive.[12]

Those viewers whose vision is not "limited" may not see this as a "disruptive" image; for them, the physical interaction between the two sitters might be seen not as tense, but as tender. If, in the title of the photograph, Nixon had revealed that we are looking at an uncle and his niece, which is in fact the case[13], would we, as less limited viewers, react differently to the photograph?

12. Robert Adams, *Nicholas Nixon: Photographs from One Year* (Carmel: Friends of Photography, 1983), 5, 7.

13. Nicholas Nixon. Conversation with the author, 3 February 1994.

35 Paul D'Amato, *Girl with Catalogue, Chicago,* 1988. © 1988 by Paul D'Amato

In *Girl with Catalogue, Chicago,* 1988 (cat. no. 35), Maine photographer Paul D'Amato has, like Nicholas Nixon, privileged us with access into someone's personal space: a woman sitting on her Chicago stoop browses through a lingerie catalogue. Despite the similarity between this portrait and Nixon's, D'Amato produces a photograph with much less tension. His masterful use of color calms this work; the maroons, brick-browns, and soft blues of the print subdue any visual commotion that color, and even black and white, can promote. Another effect of the color is the flattening of space in the upper-left corner of the photograph: how far away is the church?

While this woman has taken a moment from her browsing to look at the camera, her face expresses little about her state of mind, and on a visual level the figure is subordinate to the formal characteristics of the print. Perhaps for her the catalogue substitutes for a life of glamour, and her physical isolation from the outside world is indicative of an emotional solitude. But can we assume that this woman is not content with what she has? Does she feel as distant from the outside world as this composition makes her appear?

These questions should not frustrate viewers, but should remind them that despite the 140 years separating the making of the daguerreotype of John Hubbard and this color print of a woman, interpretations of portrait photographs are informed by a stubborn set of questions. These questions do not have to probe meaning, but they do function as a compass, and just asking them will help orient us on our interpretive excursions.

FOR FURTHER READING

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WORKS IN THE EXHIBITION

All works are in the permanent collection of the Bowdoin College Museum of Art. Starred works are illustrated in this brochure.

1 David Octavius Hill (1802-1870) and Robert Adamson (1821-1848)
Scottish
Group Portrait: Miss Watson, Miss Sarah Watson, Mrs. Mary Watson, Miss Mary Watson, Agnes Milne and Ellen Milne, 1843-1847
salt print: (image) 19.8 x 14.3 cm
(7 13/16 x 5 5/8 inches)
Gift of Isaac Lagnado '71
1986.94.44

* 2 David Octavius Hill and Robert Adamson
Portrait of James Drummond, circa 1845
salt print: (mount) 37.4 x 27.0 cm
(14 11/16 x 10 5/8 inches)
(sheet and image) 17.7 x 14.2 cm
(6 15/16 x 5 9/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.46

* 3 Unknown
Portrait of John Hubbard, 1845-1850
daguerreotype, full plate: (plate) 21.3 x 16.4 cm (8 3/8 x 6 7/16 inches)
Gift of Joseph Hubbard Darlington '28 and Mrs. Sibyl Darlington Bernard
1987.2

* 4 Nadar (Gaspard Félix Tournachon)
French, 1820-1910
George Sand, 1864
woodburytype: (mount) 33.4 x 25.4 cm
(13 1/8 x 10 inches)
(sheet and image) 23.8 x 19.1 cm (9 3/8 x 7 1/2 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1989.7

5 Thomas Annan
British, 1829-1887
Portrait of William Tennant Gairdner, Professor of Medicine, University of Glasgow, 1871
carbon print: (mount) 36.4 x 26.2 cm
(14 5/16 x 10 5/16 inches)
(sheet and image) 21.3 x 16.5 cm (9 3/8 x 6 1/2 inches)
Gift of Isaac Lagnado '71
1986.94.32

* 6 Thomas Eakins
American, 1844-1916
Portrait of Mary (Dolly) Macdowell, 1880-1889
platinum print: (mount) 22.9 x 19.4 cm
(8 15/16 x 7 5/8 inches)
(sheet) 16.8 x 11.3 cm (6 9/16 x 4 7/16 inches)
Gift of Edwynn Houk Gallery, Inc.
1991.2

* 7 Heinrich Kühn
German, 1866-1944
Edeltrude and Walter Kühn, 1906-1907
gum bichromate print: (sheet and image)
39.5 x 29.7 cm (15 1/2 x 11 5/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1993.1

8 Gertrude Käsebier
American, 1852-1934
Portrait of Antoine Lumière, 1907
platinum print: (sheet) 19.8 x 17.3 cm
(7 3/4 x 6 13/16 inches)
(image) 19.8 x 15.8 cm (7 3/4 x 6 3/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1987.47

9 Edward Steichen
American, born in Luxembourg, 1879-1973
Portrait of John Woodruff Simpson, 1909
platinum and gum bichromate print: (sheet) 32.4 x 27.8 cm (14 3/4 x 10 15/16 inches)
(image) 30.9 x 25.4 cm (13 3/8 x 10 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1987.44

10 Margrethe Mather
American, 1885-1952
Charles Gerrard, 1919
platinum print: (mount) 43.7 x 35.1 cm (17 3/16 x 13 13/16 inches)
(sheet) 24.1 x 19.4 cm (9 1/2 x 7 5/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1987.19

11 Doris Ullman
American, 1882-1934
Portrait of Unidentified Man, 1925-1930
platinum print: (sheet and image) 20.6 x 14.9 cm
(8 1/8 x 5 7/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.103

* 12 Edward Weston
American, 1886-1958
Amaryllis, 1925-1930
silver print: (mount) 45.9 x 35.8 cm
(18 1/16 x 14 1/16 inches)
(image) 22.3 x 18.0 cm (8 3/4 x 7 1/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1988.39

13 Berenice Abbott h '82
American, 1898-1991
Jean Cocteau, 1926
silver print: (sheet and image) 17.2 x 22.4 cm (6 3/4 x 8 13/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1987.9

14 André Kertész
American, born in Hungary, 1894-1985
Charles Maurras at the Action Française, 1928
silver print: (mount) 38.7 x 28.6 cm
(15 1/4 x 11 1/4 inches)
(sheet) 16.6 x 21.8 cm (6 1/2 x 8 9/10 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1989.66

15 August Sander
German, 1876-1964
Peasants from the Westerwald, 1929
silver print with gold toning: (mount) 45.4 x 34.4 cm
(17 7/8 x 13 9/16 inches)
(sheet) 30.2 x 20.8 cm (11 7/8 x 8 3/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.40

16 Andreas Feininger
American, born in France, 1906
Mirzel, Hamburg, 1931
silver print: (mount) 30.9 x 24.1 cm
(12 3/16 x 9 1/2 inches)
(image) 23.4 x 17.5 cm (9 3/16 x 6 7/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1983.1

17 Brassaî (Gyula Halász)
French, born in Hungary, 1899-1984
Couple at the Bal des Quatre Saisons, Rue de Lappe, Paris, circa 1932
silver print: (sheet and image) 29.7 x 23.6 cm
(11 11/16 x 9 5/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.80

18 Man Ray (Emmanuel Rudnizky)
American, 1890-1976
Portrait of Virginia Woolf, 1934
silver print: (sheet and image) 23.1 x 17.9 cm
(9 1/8 x 7 1/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1988.8

19 Arnold Newman
American, b. 1916
Igor Stravinsky, 1946 (printed circa 1984)
silver print: (sheet) 27.7 x 35.4 cm
(10 15/16 x 13 15/16 inches)
(image) 17.2 x 32.6 cm (6 3/4 x 12 13/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1984.11

20 Irving Penn
American, b. 1917
John Marin, 1947
silver print: (sheet) 25.2 x 20.4 cm (9 15/16 x 8 inches)
(image) 24.5 x 19.6 cm (9 5/8 x 7 11/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1987.16

21 Berenice Abbott h '82
American, 1898-1991
John Sloan, circa 1950
silver print: (mount) 49.1 x 40.6 cm
(19 5/16 x 16 inches)
(sheet) 33.9 x 26.5 cm (13 3/8 x 10 7/16 inches)
Hamlin Fund
1978.25

22 George Daniell
American, b. 1913
John Marin in His Studio, Cliffside, New Jersey, 1951
silver print: (sheet and image) 31.7 x 26.4 cm (12 1/2 x 10 3/8 inches)
Gift of the artist
1988.36.4

23 Paul Strand
American, 1890-1976
Tailor's Apprentice, Luzzara, Italy, 1952
silver print: (sheet and image) 14.9 x 11.8 cm (5 7/8 x 4 5/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.39

24 Larry Clark
American, b. 1939
From the portfolio *Tulsa,* 1963-1971
silver print: (sheet) 35.5 x 27.9 cm (14 x 11 inches)
(image) 30.2 x 20.3 cm (11 7/8 x 8 inches)
Gift of Charles and Joan Gross and their daughter Emily, Class of 1992
1991.99.28

25 Danny Lyon
American, b. 1942
Uptown, Chicago, 1965
silver print: (sheet) 35.5 x 27.8 cm
(13 15/16 x 10 7/8 inches)
(image) 25 x 24.8 cm (9 7/8 x 9 3/4 inches)
Gift of Michael G. Frieze '60
1982.28.2

26 Emmet Gowin
American, b. 1941
Edith, Danville, Virginia, 1970
silver print: (sheet) 20.3 x 25.2 cm (8 x 9 15/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1984.22

27 Danny Lyon
American, b. 1942
Mary, Santa Marta, Colombia, 1972
silver print: (sheet) 27.8 x 35.5 cm
(10 15/16 x 13 15/16 inches)
(image) 21.9 x 33 cm (8 2/3 x 13 inches)
Gift of Michael G. Frieze '60
1982.28.23

28 Robert Haiko
American, b. 1942
Portrait of Minor White, 1973
silver print: (sheet) 35.5 x 27.8 cm (14 x 11 inches)
(image) 25 x 24 cm (9 7/8 x 9 1/2 inches)
Gift of David P. Becker '70
1991.51

* 29 Judy Dater
American, b. 1941
Portrait of Minor White, 1975
silver print: (mount) 45.6 x 35.4 cm
(17 15/16 x 13 15/16 inches)
(sheet) 25.6 x 20.3 cm (10 1/16 x 8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1988.2

* 30 Nicholas Nixon
American, b. 1947
Yazoo City, Mississippi, 1979
silver print: (sheet) 20.3 x 25.1 cm (8 x 9 15/16 inches)
Purchased with the aid of funds from the National Endowment for the Arts
1982.3

31 Kevin Bubriski '75
American, b. 1954
Ranja Kali's 16-Year-Old Daughter, Chanakari Kumani, Talphi Village, Jumla District, Nepal, 1985
silver print: (sheet) 35.3 x 27.9 cm
(13 7/8 x 10 15/16 inches)
(image) 31.0 x 24.2 cm (12 3/16 x 9 1/2 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1986.23

32 Mariana Cook
American, b. 1955
Dorothy Norman, East Hampton, 1986
silver print, selenium toned: (sheet) 71.2 x 56 cm (28 x 22 inches)
(image) 44 x 39.4 cm (17 x 15 1/2 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1992.19

33 Patrick Faigenbaum
French, b. 1954
Famille Aldobrandini, Rome, 1986 (printed by the artist 1989)
silver print: (sheet) 58.6 x 49.4 cm
(23 1/16 x 19 1/2 inches)
(image) 45.5 x 45.2 cm (17 7/8 x 17 13/16 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1989.29

34 Laura McPhee
American, b. 1958
Pryde, Martha, Tony, Merle and Sarah, 1986
silver print: (sheet) 35.3 x 27.7 cm
(17 7/8 x 10 15/16 inches)
(image) 25.2 x 25.0 cm (9 15/16 x 9 7/8 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1988.24

* 35 Paul D'Amato
American, b. 1956
Girl with Catalogue, Chicago, 1988
color print: (sheet) 50.8 x 40.7 cm (20 x 16 inches)
(image) 45.3 x 37 cm (17 7/8 x 14 5/8 inches)
Museum Purchase
1993.31

36 Abelardo Morell '71
American , born in Cuba, 1948
Brady Sitting, 1989
silver print: (sheet) 61.0 x 50.5 cm (24 x 19 7/8 inches)
(image) 57.1 x 45.5 cm (22 1/2 x 17 15/16 inches)
Helen Johnson Chase Fund
1993.4

37 Andrea Modica
American, b. 1960
Oneonta Yankees, 1991
platinum/palladium print: (sheet) 22.3 x 30.0 cm (8 3/4 x 11 13/16 inches)
(image) 19.3 x 24.2 cm (7 5/8 x 9 1/2 inches)
Lloyd O. and Marjorie Strong Coulter Fund
1992.4

38 Jock Sturges
American, b. 1947
Bettina, Montalivet, France, 1991
silver print: (sheet) 50.7 x 40.3 cm (20 x 16 inches)
(image) 48.3 x 36 cm (19 x 14 1/4 inches)
Museum Purchase
1993.43

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